

News of the Players and Players in Washington and Elsewhere

Week's Amusements.

Columbia—"The Butterflies."

Amid the languorous surroundings of Millionaire Hiram Green's winter retreat at St. Augustine, Fla., and the magnificence of his mansion at Lenox, Mass., as reproduced by Scene Artist Squires, the action of one of the most entertaining comedies of the season will take place this week at the Columbia Theater, where the Columbia Players will make a revival of "The Butterflies." It will be recalled as the Henry Guy Carleton three-act comedy, in which John Drew and Maude Adams were seen when the piece was put on for a run at Palmer's Theater several years ago. Mr. Drew then played the part of the social butterfly, Frederick Osgan, who is metamorphosed into one of the captains of industry through the art of Hiram Green. A. H. an Eastern millionaire, who is the Columbia production. Maude Adams created the role of Miriam, one of the agencies with which the miracle was worked. Dorothy Bernard will replace him in the Columbia production. Excellent part is that of moveable Mrs. Osgan, created by Annie Adams. Maude Adams' mother, to be played here this week by Carrie Thatcher. Then there will be Jessie Glendinning as Suzanne, the millionaire's daughter, who has her own love affair; Julia Blane as Mrs. Beverly Stuart-Dodge; John M. Killy as Andrew Stuart-Dodge; George W. Burdell as Hiram Green; Everett Butterfield as Barrington; his son; George Darrell as Nathaniel Biler; and David Chase as Coddie. The piece is one that maintains the interest from start to finish, and Managers Metzerott and Berger believe that it will prove one of the most enjoyable offerings of the season.

Poli—"The Woman in the Case."

Clyde Fitch's "The Woman in the Case" will be presented here tomorrow afternoon for the first time at popular prices by the Poli Players. The drama was produced in Washington originally as a starring vehicle for Blanche Walsh, who was supported by a cast that included Robert Drouett and Dorothy Door. The two leading roles, which were central characters, will be interpreted next week by Miss Jewel in the part played originally by Blanche Walsh, Carl Brickert in the role created by Robert Drouett, and Miss Kent as "The woman in the case." The characters played here in the first production by Dorothy Door. The big motif of the story is a wife's efforts to clear her husband from charge of murder. Her plan of campaign forces her to associate with a woman of the demi-monde, in order to obtain from her the truth about the murder mystery. This leads up to the wife's triumph in a duel of wits when the wife triumphs in a duel of wits with her reckless companion. The unfolding of the story is a fascinating and remarkable study of a woman's mind. The stage settings depict the home of the man who is arrested on a charge of murder, the visiting room in the Tomba, and the flat in which the wife takes up her abode with the woman of the demi-monde. The matches her in a fight for the truth that means life or death for her husband.

Cosmos—Vandeville.

George Chooch will present Binnie Sorra and her company in seven new songs, which will be the musical play, "Whose Husband Is He?" as the leading feature of the Cosmos bill the first half of this week. It is a musical comedy of seven principals, each having his or her specialty. Brown and Williams will appear in a comedy skit and dancing act, and Mlle. Donita and her company will furnish a musical number, which will be topped with Al White's six songs, an Aztec-ation of juveniles. Wednesday and Friday the Cosmos country store will be an added attraction, while on the same day after the second matinee, the scoreboard will tell the story of the Nationals' game away from home. The Heart-Selig News Pictorial will head the film treat of the first half of the week, and the bill will be changed Thursday. Flotow's "Stradella Overture," Bidgood's descriptive "A Motor Ride," the Rachmaninoff "Piano Concerto," "Adieu Waltzes" will be some of the selections presented in the orchestral program at the Cosmos concerts today from 3 to 10:30 p. m., under the direction of Arthur Mantel. Many other pretty classic and popular numbers will be played, and the attractions for the closing half of the last week will also appear.

Last year in the United States 133 men lost their lives in the manufacture of explosives.

The Real Richard Mansfield As Seen At Close Range

Probably no actor during his lifetime was more widely discussed or inspired more anecdotes regarding his character, temper, and habits, than that most temperamental of stars, the late Richard Mansfield, says a writer in the Theater Magazine for August.

About midsummer of the year 1894, after I had six months' experience playing leads and general utility with a cheap Western company, I came to the conclusion that the best thing was to join some good company at no matter what salary, that I might gain experience which would help me in my chosen profession. I had Mr. Mansfield's company in my mind's eye, and, thanks to influence, I was soon on the roster of the famous actor's organization.

The first several days of rehearsal Mr. Mansfield did not put in an appearance, his stage manager reading his various parts and directing. Finally word came to the effect that "father-as-Mr. Mansfield was always called by his people when not within earshot—would be here the next day. Sure enough, he appeared on the stage the following morning, while some of the company were speaking "but through" the first act of "Beau Brummel."

As he came forward, there was not a sign of recognition from him to any of the company. Partly out of respect, but chiefly to ascertain what scene Mr. Mansfield wanted to start rehearsing, the stage manager stopped the rehearsal. Instead of this mark of attention pleasing the star, it only exasperated him. As soon as he reached the stage he exclaimed petulantly: "Well, why don't you go on, why stop, why stop?" The chances are that had the rehearsal not been stopped, he would have burst out angrily: "You blithering idiot, why don't you show some respect when I arrive?" Four minutes are excusable; stop the rehearsal immediately. The man possessed an extremely contrary disposition. The only way one could tell whether he was pleased was by his silence. When Mansfield was pleased he said nothing.

"Richard III" was to be rehearsed in the afternoon. He had not played this piece for several years, and he realized it would require considerable work to put it back in the repertoire, owing to the fact that all the members of the present company, with one exception, were new. That afternoon he decided to "go through" himself with one of the acts of "Richard." During the rehearsals pre-

COMING ATTRACTIONS.

"Graustark."

"Graustark," a dramatization of George Barr McCutcheon's story of a fight for a kingdom and a girl, has been selected for presentation by the Poli Players next week. The story is the most realistic narrative of a royal love affair written in many years. It has its beginning when Grenfell Lorry, a young Washington bachelor, catches sight of a stunningly beautiful girl on the platform of a Pullman car as the Rocky Mountain Express pulls out of Denver.

Late one afternoon he watches her stroll along the platform of a little station up in the Alleghenies. When the train pulls out, he alone knows she is not on board and promptly drops off the moving train. With true American nonchalance, hires a carriage, and conveys the frightened girl to the next station. This is the beginning of a romance that does not end when the young American discovers that he has fallen in love with Yette, Princess of Graustark.

"The Marriage of Kitty."

That piece of frivolity in which Marie Tempest charmed her numerous following in this country for two seasons, "The Marriage of Kitty," is billed for production at the Columbia Theater next week. It is a comedy in three acts, adapted from the French of Madame F. De Gresac and M. F. De Croisset by Somers Gordon Lennox. The piece was first produced in London, where Miss Tempest attained one of the greatest triumphs of her career. Following the run there the entire London company was transferred to New York, where the success was duplicated at the Hudson Theater. A. H. Van Buren, Dorothy Bernard, and the entire Columbia company will find parts to their liking in this amusing piece.

Howe's Travel Festival.

The Lyman H. Howe New York Hippodrome Travel Festival is announced for its annual engagement at the Columbia Theater in the near future, when an entirely new program will be presented. With all eyes focused on war-ridden Europe, much interest will attach to the many striking scenes of the continent which will be presented, one of the most thrilling of which will be a runaway military train that rushes down a mountain side, and finally plunges over an embankment into a vast chasm beneath. Practically the only flavor that remains of the former programs is to be found in the animated cartoons that proved so preeminently popular, and these are in an entirely new series.

History Repeats Itself in Careers of Famous Actors

To say that history repeats itself or to refer to the long arm of coincidence may be considered somewhat bromidic, but nevertheless does not alter the facts. Seven years ago Edmund Breese was scoring a personal success as John Burckett Ryder in the Eastern company of "The Lion and the Mouse." At the same time Arthur Byron was scoring a similar triumph as Burckett Ryder during the long Chicago run of "The Lion and the Mouse." Announcement has just been made by the Manuscript Producing Company that Edmund Breese will this season head the Eastern company of "Today," playing "Freddie" Wagner in George Broadhurst and Abraham Schomer's enormously successful play of New York life. This company will cover the same territory covered seven years ago by Mr. Breese in "The Lion and the Mouse." Simultaneously Mr. Von Tilzer announced the engagement of Arthur Byron to play Frederick Wagner in the specially organized Chicago company, which is to present "Today" in the Windy City next month. Does history repeat itself or is it merely the long arm of coincidence?

Two days before the Vatelard left for New York with its numerous members of the theatrical profession, an American thus described the scene in the Savoy:

"The lobby of the hotel is more like a theatrical agency than a hotel. J. J. Shubert and Melville Ellis are talking at the desk. William A. Brady, Edgar Selwyn, and William H. Crane are holding up a pillar. Frank Crane is smoking in the corner. Sam Bernard, Mlle. Danie, Gertrude Vanderbilt, Milton Aborn, and 'Freddie' McKay are being round a table. Mr. Dillingham and Jack N. Parker have just left in an automobile." So much for London. These are busy days also around the offices of the New York managers, who are being besieged by dramatists, players, scenic artists and stage managers. The new season is in the air and the faces of Broadway's noon-day squadron of players wear a hopeful expression.

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When any of his actors were in trouble, real trouble, not of their own fault or making, such as serious illness, Mansfield always played the good Samaritan with unstinted generosity, and he would never accept thanks. He never personally proffered assistance, but always sent an envoy in his stead, in the person of his manager or his treasurer. Many times when one of his company was stricken with illness, Mansfield paid doctor, hospital, and nurse bill, and furnished the convalescent with transportation to his or her home.



BESSIE MAXWELL - COLUMBIA

CENTER OF THEATRICALS SHIFTS FROM EUROPE

Within a fortnight interest in American theatricals has shifted from Europe to New York, according to the New York Herald. The entire situation changed with the arrival of the Vatelard, of the Hamburg-American Line; the Oceanic, of the White Star line, and the Kronprinz Wilhelm, of the North German Lloyd. On board of these three vessels were four of the leading American producers, Messrs. Charles B. Dillingham, George C. Tyler, Henry W. Savage, and J. J. Shubert, and also a long list of American players returning to begin preparations for a new season. Mr. William A. Brady returned Friday on board the Lusitania, his portmanteau bulging with contracts and manuscripts.

Each manager had a long list of plays to produce, and less material for the combined statements already made by Mr. Charles Frohman, who returned several weeks ago; Mr. Joseph Brooks and others, give a fair idea of what the autumn and winter will bring to the New York stage. As one dissects these statements, the oft-made remark that Europe is providing less and less material for the American stage seems clearly true. Mr. Dillingham says that the time actually has arrived when foreign musical comedy producers will come to New York for material instead of the other way around. Additional evidence is found in the fact that instead of an early ending of the "American invasion" which Joseph Brooks predicted, American plays will be seen at the West End theaters next season than heretofore.

This does not mean, however, that the coming season is to be one entirely of domestic plays. Mr. Frohman's statement, judging by his statement of arrangements, will include many of the leading European managers, and it is probable that a new play by Sir J. M. Barrie, the premiere perchance to be made while the star plays an engagement at the Greek Theater, Berkeley, Cal., as a feature of the New York season, according to Mr. Savage has obtained the American rights to "Mr. Wu," an Anglo-Chinese melodrama which has been one of the hits of the London season. Mr. Walter Whitehead will appear in it here. Mr. Tyler brought back a new play by Mr. Louis N. Parker, entitled "Life's Highway," based on Dickens' "David Copperfield." It will be produced at the Washington Theater. It was at Wallack's that Mr. Parker's other plays, "Disraeli" and "Fomander Walk," played for many months.

Perhaps the "prize catch" of the season, if one bases an opinion upon the interest in the selection of its American cast, is Edward Knoblauch's play, "My Lady's Dress." The play, which was produced at the Savoy, is a comedy in three acts, written by the author of "Kismet" and "Milestones," the latter having been written in collaboration with Mr. Arnold Bennett, should be the acting success of the New York season, according to those who have seen it in London. Various American leading women have been reported engaged for the leading role and stage, which ran more than a year and a half here, is to be produced, it is said to have been eager to appear in it. Mr. Brooks has engaged his leading woman and says that when her name is announced there will be a surprise. Among all the actresses mentioned for the role her name has not been heard. She is said to be a leading woman and has been leading woman with one of the most popular men stars of the American stage for several years. Mr. Brooks says he will give out her name in a few days.

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Sheldon Play and New Operetta Founded on Andersen Fairy Story

It is rumored in New York theatrical circles that Edward Sheldon is not the only playwright who has been attracted by the dramatic possibilities and the symbolism of Hans Christian Andersen's beautiful fairy tale, "The Sea Maid," and that George Tyler is not the only producer who will present a play or operetta based on the story.

Mr. Sheldon's play, founded on the well-known Andersen fairy tale, is entitled "The Garden of Paradise," and it is going to be produced in New York at the Park Theater, leased by Mr. Tyler, some time in October. However, before they due it is likely that Fred C. Whitney, as the story goes, will produce an operetta by a Mrs. Engleton, based on the same theme, and that another manager will present a play which is a dramatization of the same tale.

The operetta by Mrs. Engleton calls for a cast of eighty-five people and a very elaborate production. Several managers had the work under consideration, but the enormous expense of the production and the vast work entailed in staging it deterred them from undertaking the task, it is said. It remained for Mr. Whitney to see the value of the operetta and to determine to produce it.

Readers of Andersen's fairy tales are familiar with the exquisite story of "The Sea Maid," the little mermaid Princess, daughter of the Sea King, who longs to rise from the depths of the ocean and behold the beautiful land world, which she has heard so much about. On her fifteenth birthday she is permitted to carry out her wish, and, of course, meets a handsome Prince, with whom she falls in love.

The story goes that if a sea maid wins the love of mortal man she also acquires an immortal soul like a human being, but if she loses the love of mortal man she loses her immortal soul.

For a while the Sea Maid enjoys the possession of mortal love and a soul of her own, but the Prince is sickly and loses his heart to a mortal Princess, so the little Sea Maid is doomed to wait for 300 years before she may become a mortal and find a soul of her own again. In the story the Sea Maid loses the spirit of the air, and the ending is full of sadness and pathos.

How Mr. Sheldon has ended his play is a secret as yet. The ending of Mrs. Engleton's operetta is understood to be a happy one. The first act of both Mr. Sheldon's play and Mrs. Engleton's operetta takes place in the Sea King's castle in the depths of the ocean, and gives opportunity for wonderful scenic effects. The characters are all suspended on wire cables from the flies and exits as if swimming.

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